

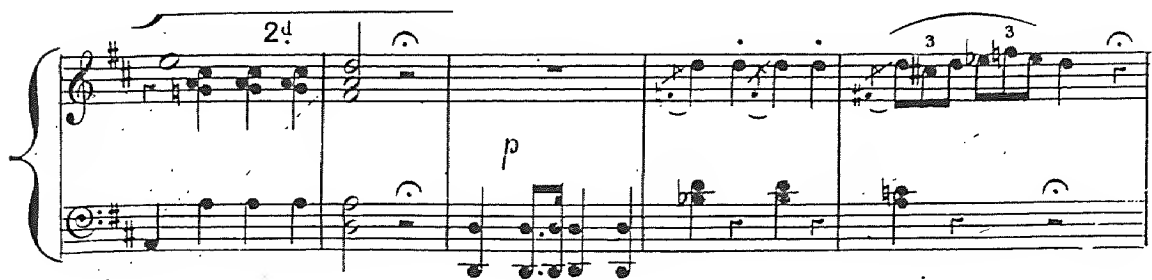
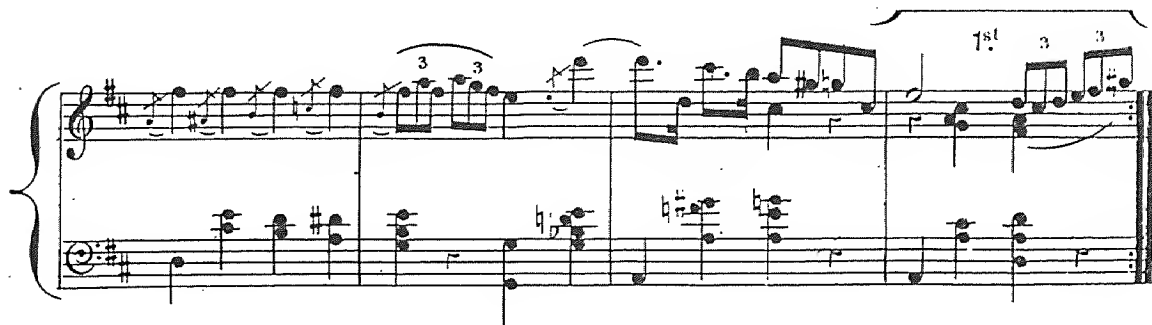
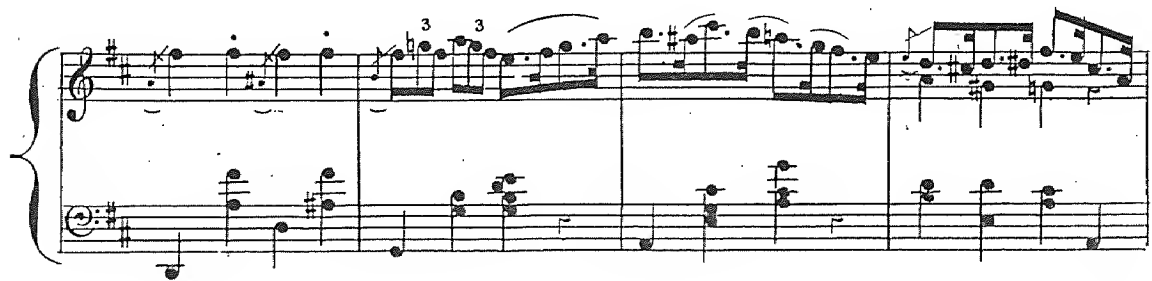
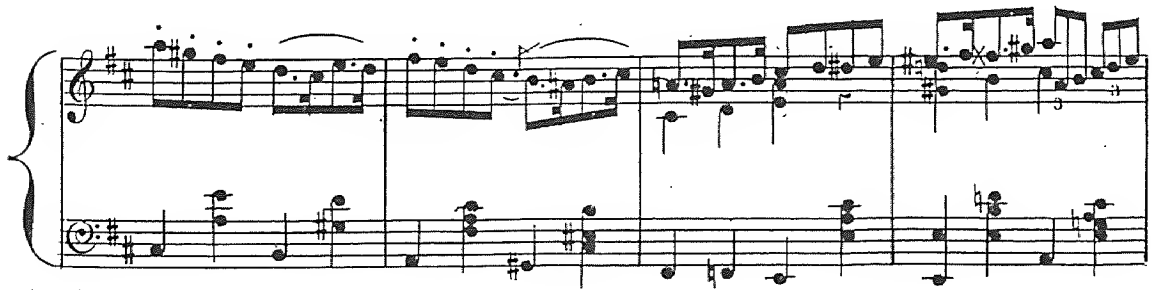
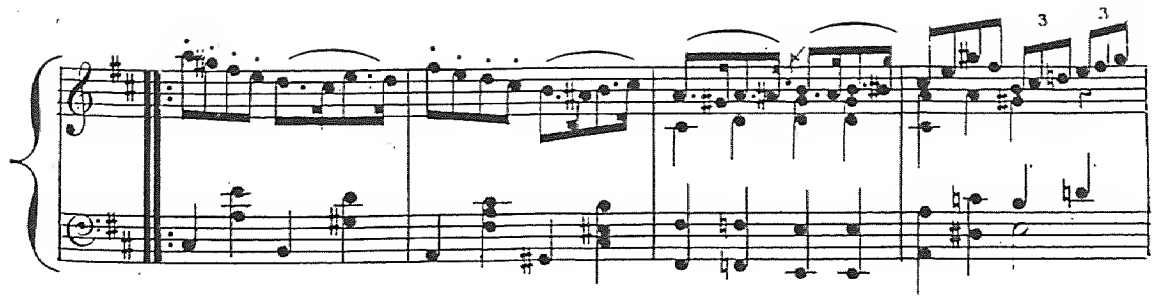
ACT II.

ENTR' ACTE.

Allegretto non troppo Allegro.

PIANO.

The piano score for Act II Entr'acte consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system includes a section marked *leggiero* (light), indicated by a double bar line and a change in notation. The fourth system features triplets (marked with a '3') and more complex melodic lines. The fifth system concludes with first and second endings (marked '1st' and '2d') and further triplet figures. The score is written in a clear, professional style typical of 19th-century musical publications.



First system of a musical score. The treble clef staff contains a melody with a triplet of eighth notes and a fermata. The bass clef staff provides harmonic accompaniment. The tempo marking *ad lib.* is written in the right margin.

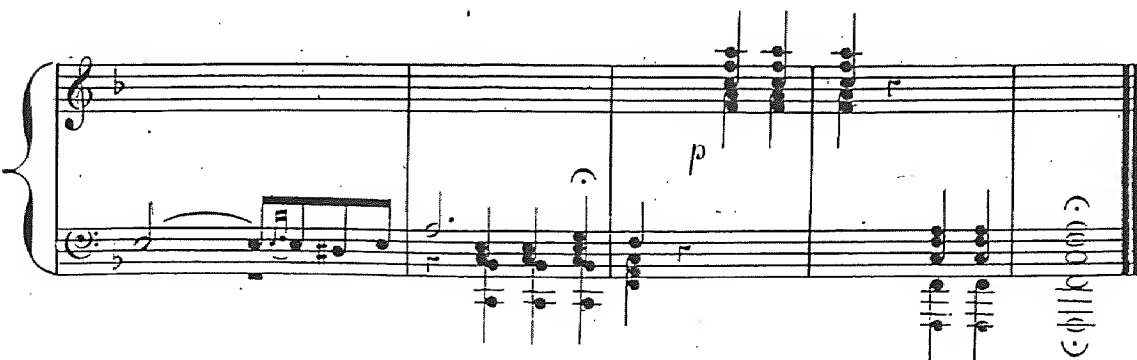
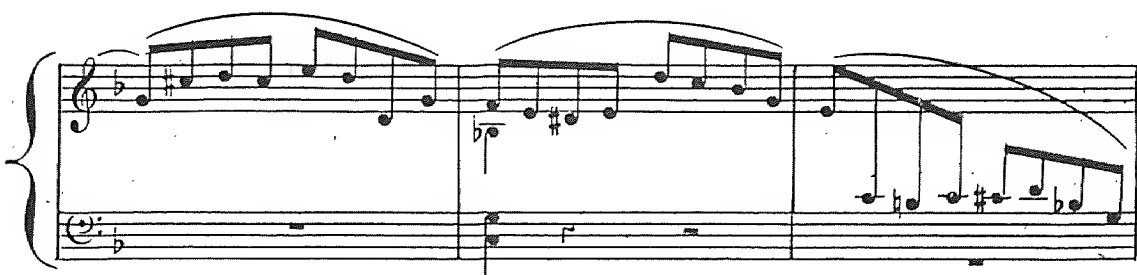
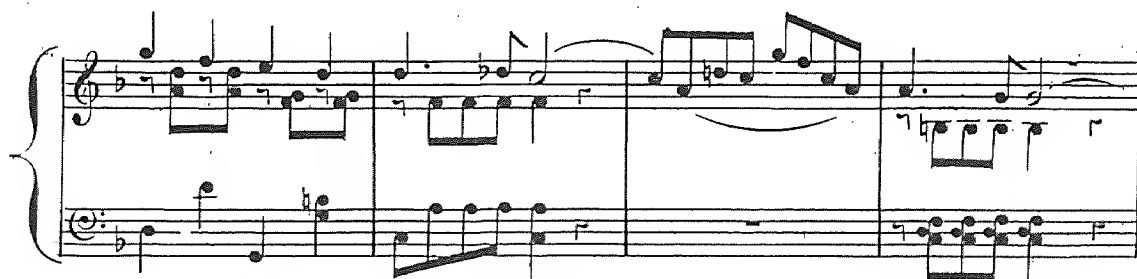
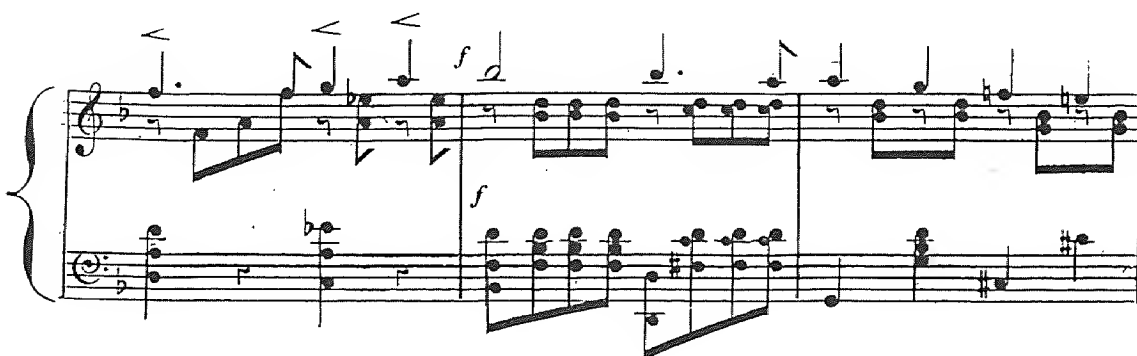
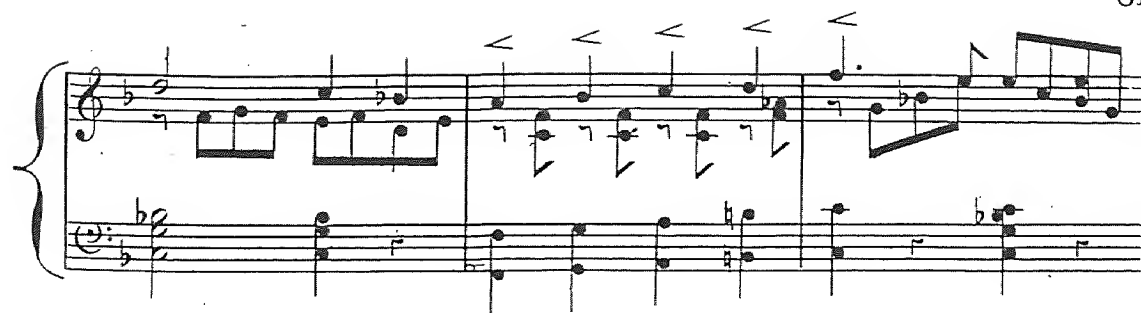
Second system of the musical score. The treble clef staff continues the melody with a descending line. The bass clef staff continues the accompaniment. The system concludes with a double bar line.

Andantino . *Ben marcato la Melodia .*

Third system of the musical score. The tempo marking *Andantino .* and the instruction *Ben marcato la Melodia .* are written above the treble clef staff. The treble clef staff features a melody with slurs and accents. The bass clef staff continues the accompaniment.

Fourth system of the musical score. The treble clef staff continues the melody with slurs. The bass clef staff continues the accompaniment.

Fifth system of the musical score. The treble clef staff continues the melody, with a fermata over a note. The bass clef staff continues the accompaniment. The system concludes with a double bar line.



CHEER UP OLD MAN.

CHORUS OF BRIGANDS.

(The pretended bandits are grouped round an aged prisoner whom they are tending carefully and feeding with good things)

Nº 10.

Allegro Vivace.

The image displays a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and voices. The piano part is in the upper system, featuring a grand staff with treble and bass clefs. The vocal parts are in the lower system, consisting of four staves (soprano, alto, tenor, and bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The vocal parts are labeled 'Cheer' and 'The Merry Widow'. The piano part is labeled 'PIANO:'. The score is arranged in a two-system format, with the piano part on the top system and the vocal parts on the bottom system.

up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis
up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis
up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis
up, old man, pluck up a heart, Cheer up, old man, you'll soon depart, Cheer up, old man, 'tis

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff.

but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart
but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart
but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart
but for a while, Cheer up, old man, pluck up a heart Cheer up, old man, you'll soon depart

The second system also consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff.

cheer up, old man, give us one smile Cheer up, old man, ... pluck

cheer up, old man, give us one smile Cheer up, old man, ... pluck

cheer up, old man, give us one smile Cheer up, old man, ... pluck

cheer up, old man, give us one smile Cheer up, old man, ... pluck

up, pluck up a heart... Cheer up, old man ... you'll soon depart Cheer up, old

up, pluck up a heart... Cheer up, old man ... you'll soon depart Cheer up, old

up, pluck up a heart... Cheer up, old man ... you'll soon de... part

up, pluck up a heart... Cheer up, old man ... you'll soon, soon depart

man Cheer up old man Cheer up old man you'll soon de..part Cheer

man Cheer up old man Cheer up old man you'll soon de..part Cheer

Cheer up old man Cheer up old man you'll soon de..part Cheer

Cheer up old man Cheer

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: "man Cheer up old man Cheer up old man you'll soon de..part Cheer". The piano accompaniment is in bass clef and provides harmonic support for the vocal lines.

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "up, old man, pluck up a heart Cheer up, old man, you'll soon de..part.". The piano accompaniment continues with chords and melodic lines in the bass clef.

Cheer up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer

Cheer up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer

Cheer up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer

Cheer up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with the lyrics 'Cheer up, old man, 'tis but for a while, Cheer up, old man, pluck up a heart, Cheer' repeated on each staff. The piano accompaniment is written for the right and left hands, featuring a steady rhythm of eighth and sixteenth notes.

up, old man, you'll soon de...part, Cheer up, old man, give us one smile,

up, old man, you'll soon de...part, Cheer up, old man, give us one smile,

up, old man, you'll soon de...part, Cheer up, old man, give us one smile,

up, old man, you'll soon de...part, Cheer up, old man, give us one smile,

The second system of the musical score continues the four-part vocal setting. The lyrics are 'up, old man, you'll soon de...part, Cheer up, old man, give us one smile,' repeated on each of the four vocal staves. The piano accompaniment continues with a similar rhythmic pattern, providing a harmonic foundation for the voices.

JACQUIER.

87

f

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

Cheer up, old man, you'll soon depart; Cheer up, old man, you'll

Cheer up, old man, you'll soon depart, Cheer up, old man, you'll

soon de...part.

soon de...part.

soon de...part.

soon de...part.

soon de...part.

Piu Lento.

p

JACQUIER. Solo.

If he's feel.....ing weak or fain.....ty,

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and a half note G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

Go - and fetch, go and fetch some..... to.....nic dain.....ty,

The second system of the musical score. The vocal line continues with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and a half note G. The piano accompaniment continues with the same pattern as the first system.

If from want of.... food he drops, Feed him up with mutton

The third system of the musical score. The vocal line begins with a half rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and a half note G. The piano accompaniment continues with the same pattern as the first system.

Con espress.

chops, Oh! feed him Oh! feed..... him up with mut.....ton

The fourth system of the musical score. The vocal line begins with a half rest, followed by a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and a half note G. The piano accompaniment continues with the same pattern as the first system.

J
men...tion, If Lafitte, if Lafitte, you pre-fer

J
None can pay too much at...ten...tion, to a poor pri...so...

J
-ner Ah! feed him ah! feed... him up with mut...ton

J
chops Poor old man Poor... un..hap...py
Poor old man Poor... un..hap...py
Poor old man Poor... un..hap...py
Poor old man Poor... un..hap...py
Poor old man Poor... un..hap...py

JACQUIER, Coi Sop:

par...ty, If you can make a din...ner hear...ty!

par...ty, If you can make a din...ner hear...ty!

par...ty, If you can make a din...ner hear...ty!

par...ty, If you can make a din...ner hear...ty!

Piu mosso.

p

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

They dance
around him.

p

Poor old

p

Poor old

p

Poor old

p

Poor old

Piu Lento.

leggiere.

p

man, Poor un...hap...py par...ty,

man, Poor un...hap...py par...ty,

man, Poor un...hap...py par...ty,

man, Poor un...hap...py par...ty,

The piano accompaniment features a treble and bass staff. The treble staff has triplet markings over the first two measures.

If per...chance you can Pray eat a din...ner

If per...chance you can Pray eat a din...ner

If per...chance you can Pray eat a din...ner

If per...chance you can Pray eat a din...ner

The piano accompaniment features a treble and bass staff. The treble staff has triplet markings over the first two measures.

1st 2^d

hear.....ty, hear.....ty.

hear.....ty, hear.....ty.

hear.....ty, hear.....ty.

hear.....ty, 3 3 hear.....ty, 3 3

Poor old man!

Poor old man!

Poor old man!

Poor old man!

Poor old man! 3 3

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal entries and the piano accompaniment. The second system contains the vocal entries and the piano accompaniment. The lyrics are: 'hear.....ty, hear.....ty.' and 'Poor old man!'. The piano part features triplets and arpeggiated figures.

Poor un...hap...py par...ty, If per...chance you

Poor un...hap...py par...ty, If per...chance you

Poor un...hap...py par...ty, If per...chance you

Poor un...hap...py par...ty, If per...chance you

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "Poor un...hap...py par...ty, If per...chance you". The piano part features a melody in the right hand and a supporting bass line in the left hand.

can Pray eat a din...ner hear...ty

can Pray eat a din...ner hear...ty

can Pray eat a din...ner hear...ty

can Pray eat a din...ner hear...ty

The second system continues the musical score with four vocal staves and a piano accompaniment. The key signature remains one sharp (F#). The lyrics are: "can Pray eat a din...ner hear...ty". The piano part continues with a melody in the right hand and a supporting bass line in the left hand.

Imo Tempo.

Piano introduction in G major, 2/4 time, marked "Imo Tempo." The music features a lively melody in the right hand and a supporting bass line in the left hand, with a key signature change to B minor for the final measure.

Vocal and piano accompaniment for the first system of the song. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "Cheer up, old man, pluck up, a heart, Cheer". The piano accompaniment provides a rhythmic and harmonic foundation.

Cheer up, old man, pluck up, a heart, Cheer

Cheer up, old man, pluck up, a heart, Cheer

Cheer up, old man, pluck up, a heart, Cheer

Cheer up, old man, pluck up, a heart, Cheer

Vocal and piano accompaniment for the second system of the song. The vocal parts continue with the lyrics "up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer". The piano accompaniment continues to support the vocal melody.

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer

up, old man, you'll soon depart Cheer up, old man, 'tis but for a while, Cheer

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

up, old man, pluck up a heart, Cheer up, old man, you'll soon de...part,

JACQUIER. Coi Sop:

Sop: Alt.

Cheer up, old man, give us one smile, Cheer up, old man, you'll

Cheer up, old man, give us one smile, Cheer up, old man, you'll

Cheer up, old man, give us one smile, Cheer up, old man, you'll

soon de....part, Cheer up, old man, you'll soon de....

soon de....part, Cheer up, old man, you'll soon de....

soon de....part, Cheer up, old man, you'll soon de....

soon de....part, Cheer up, old man, you'll soon de....

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "soon de....part, Cheer up, old man, you'll soon de....". The piano part consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C).

.....part.

.....part.

.....part.

.....part.

f

The second system of music continues the vocal parts with the lyrics ".....part.". The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand. The key signature remains one flat (B-flat), and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic marking.

THE WORLD OF DREAMS.

No. II.

PRINCESS TOTO.

Andantino.

PIANO.

The piano introduction is in B-flat major, 4/4 time, marked Andantino. It consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (p) dynamic marking is present at the beginning of the right hand.

I have two worlds, I live two lives, One here and one else...

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

...where, In both of them men marry wives, And love them here and

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

there. This world that rolls about the sun, with sin and sorrow

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment features a more complex melodic line in the right hand, with some chromaticism, while the left hand remains mostly harmonic.

teems, The other and the fair...er one is call'd the world of

f rit.
 Dreams - The other and the fairer one is call'd the world;
colla voce.

..... the world of dreams!

In that sweet land you rule the roast, What

e....ver rank you bear— For, come what may, you are the most im...

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment consists of a right hand with a dense chordal texture and a left hand with a simple bass line. The lyrics are: "e....ver rank you bear— For, come what may, you are the most im..."

...por...tant per...son there; What...ever you may wish comes true... you always

The second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment remains consistent. The lyrics are: "...por...tant per...son there; What...ever you may wish comes true... you always"

win, you always win your stake... And should misfortune threaten

The third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment remains consistent. The lyrics are: "win, you always win your stake... And should misfortune threaten"

you You've on...ly got to wake! And should misfortune

colla voce.

The fourth system of the musical score. The vocal line concludes with a melodic line. The piano accompaniment remains consistent. The lyrics are: "you You've on...ly got to wake! And should misfortune". The instruction "colla voce." is written below the piano part.

rit. a tempo.

threat...en you you've on...ly got to wake Oh! if we who are

wide awake, and ve_ _ry shrewd and deep, Could wipe out ev_ry

sad mistake by fall...ing fast a... sleep, If from our fol...ly

we were freed, When'er a nap we take... how ve_ ry, ve_ ry

few indeed would e.....ver keep a.....wake..... how

f

Piu Lento.

few in..deed would e....ver keep a...wake, How

Piu Lento.

few indeed, how ve.....ry few Would ev.....er

pp

keep. a.....wake

p *pp*

COUPLETS.

AT LAST I SHALL MARRY MY OWN.

No. 12.

PRINCESS TOTO-JELLY-FLOSS-&PRINCE CARMEL & CHO:

Allegro Vivace.

PIANO.

TOTO.

At last I shall marry my own, . . . my

T

own, my own, my own, For I love Bar . . . be . . . ri . . . ni . . . a . . .

T

... lone, . . . a lone, alone, a lone, . . . It cannot too widely be

T
known— At last I shall mar...ry my own at

T
last at last I shall mar.....ry my

T
own Let e.....ve.....ry.....bo.....dy be gay, be gay, For

J
Let e.....ve.....ry.....bo.....dy be gay, be gay, For

F
Let e.....ve.....ry.....bo.....dy be gay, be gay, For

C
Let e.....ve.....ry.....bo.....dy be gay, be gay, For

T
I'm to be married to...day, to day, Let ev'ry one, be gay, be gay, For

J
they're to be married to...day, to day, Let ev'ry one, be gay, be gay, For

F
they're to be married to...day, to day, Let ev'ry one, be gay, be gay, For

C
I'm to be married to...day, to day, Let ev'ry one, be gay, be gay, For

T
I'm to be married to...day!

J
they're to be married to...day!

F
they're to be married to...day!

C
I'm to be married to...day!

c

The Brigand has chosen a bride... in a

c

minute the knot will be tied.... To be with a Brigand, a

c

Brigand allied is a ve...ry a ve...ry fine thing for a bride, a

c

ve...ry fine thing for a bride. The Brigand has cho...sen a

T *p* Let e...ve...ry...bo...dy be

J *p* Let e...ve...ry...bo...dy be

F *p* Let e...ve...ry...bo...dy be

C *p* bride the Brigand has chosen a bride... Let e...ve...ry...bo...dy be

T *f* *p* gay, be gay, For I'm to be married to _ day, to _ day, Let

J *f* *p* gay, be gay, For they're to be married to _ day, to _ day, Let

F *f* *p* gay, be gay, For they're to be married to _ day, to _ day, Let

C *f* *p* gay, be gay, For I'm to be married to _ day, to _ day, Let

T
ev...ry one be gay, be gay, For I'm to be married to...day!

J
ev...ry one be gay, be gay, For they're to be married to...day!

F
ev...ry one be gay, be gay, For they're to be married to...day!

C
ev...ry one be gay, be gay, For I'm to be married to...day!

J

I

J
wish that my turn it would come, Would come, would come, would come, But

mf *p*

J

all of the brigands are dumb, . . . are dumb, are dumb, are dumb, . . . I'd

mf

J

pay down a ve...ry large sum.. If it on..ly would make my turn come.. If it

T

J

F

C

on.....ly, it on.....ly would make my turn come. . . Let

Let

Let

Let

T e...ve...ry...body be gay, be gay, For I'm to be married to...day, to day, Let

J e...ve...ry...bo...dy be gay, be gay, For they're to be married to...day, to day, Let

F e...ve...ry...bo...dy be gay, be gay, For they're to be married to...day, to day, Let

C e...ve...ry...bo...dy be gay, be gay, For I'm to be married to...day, to day, Let

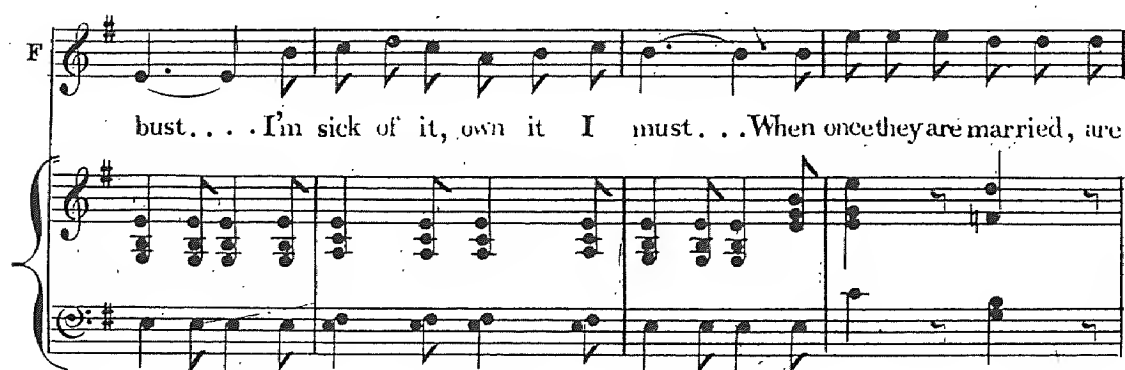
T ev...ry one be gay, be gay, For I'm to be married to...day.

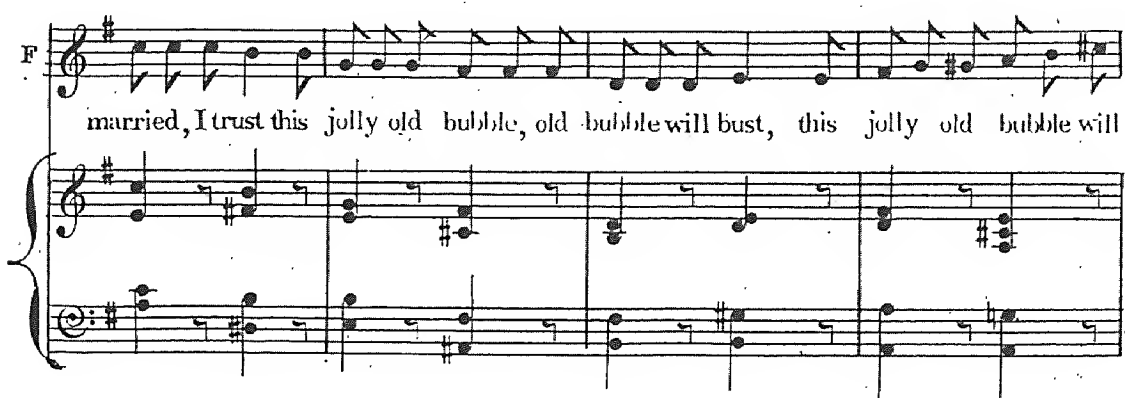
J ev...ry one be gay, be gay, For they're to be married to...day.

F ev...ry one be gay, be gay, For they're to be married to...day.

C ev...ry one be gay, be gay, For I'm to be married to...day.

F  I wish that this bubble would

F  bust . . . I'm sick of it, own it I must . . . When once they are married, are

F  married, I trust this jolly old bubble, old bubble will bust, this jolly old bubble will

F  bust, when once they are married I trust this jol - ly old bub - ble will

T *p* Let e...ve...ry bo...dy be gay, be gay, For I'm to be married to

J *p* Let e...ve...ry bo...dy be gay, be gay, For they're to be married to

F *p* bust... Let e...ve...ry bo...dy be gay, be gay, For they're to be married to

C *p* Let e...ve...ry bo...dy be gay, be gay, For I'm to be married to

p legg.

T *f* day, to day, Let ev...ry one be gay, be gay, For I'm to be married to

J *f* day, to day, Let ev...ry one be gay, be gay, For they're to be married to

F *f* day, to day, Let ev...ry one be gay, be gay, For they're to be married to

C *f* day, to day, Let ev...ry one be gay, be gay, For I'm to be married to

f

T *f* *ff*
...day, for I'm to be married, for I'm to be married, for I'm to be married to...day! . .

J *f* *ff*
...day, for they're to be married, for they're to be married, for they're to be married to...day! . .

F *f* *ff*
...day, for they're to be married, for they're to be married, for they're to be married to...day! . .

C *f* *ff*
...day, for I'm to be married, for I'm to be married, for I'm to be married to...day! . .



T
.....

J
.....

F
.....

C
.....



THERE ARE BRIGANDS IN EVERY STATION

No 13.

PRINCE DORO.

Allegro risoluto.

PIANO. *f*

f

There are Brigands in e - ve - ry sta - tion, And robbers in e - ve - ry

rank, Some plun - der the wealth of a na - tion! Some

mo - dest - ly pil - lage a Bank, Some Brigands are bub - ble Di -

p

—rectors, And others may wear a Fez-Hat, 'They are out of the reach of in—

rit. . . . *f a tempo.*

—spectors, But they're none the less Brigands for that, Oh! did you know did you know all that

f

I know, Your eyes would start out of their sock—ets, You would

ff

take better care of your pockets if you know... only half that I

know. There are

Brigands well known as stock-jobbers, Who safely may follow their

bent-While other respectable robbers lend money at Eighty per cent- Then

think of the swindlers and plotters, The forgers, and robbers of Banks- The

rit. *al tempo.*

murderers, thieves and ga-rot- ters Now walking about in our ranks Oh! did you

know, did you know all that I know, Your eyes would start out of their sockets. You would

ff

take better care of your pockets if you knew— only half that I...

know.

ff

SO TAKE MY HAND IT IS AGREED.

TOTO-DORO & CARMEL.

N^o 14.

Marziale non troppo Allegro.

PIANO: *f*

TOTO.

So take my hand, it is agreed, A Brigand you will be indeed; It

T is a life you will a_dore, I'm sure I've seen his face before, I'm sure I'm sure I've

seen his face before, I'm sure I've seen his face before

D

Three

D

weeks ago the knot was tied, Which constituted her my bride, Yet when we meet she isn't sure But

D

thinks she's seen my face before, But thinks she's seen, she's seen my face before, she

D

thinks she's seen, she's seen my face before

C

This conduct comes within the range of

C

that which is con-si-der'd strange, she likes him well and what is more she

C

thinks she's seen his face be...fore, She likes him well and

C

what is more She thinks she's seen his face before, she

T

D

C

thinks she's seen his face he...fore, she's seen his face before, Oh!

T mat...ter perplexing, An...noy...ing and vexing, All o...ver the world, the

D mat...ter perplexing, An...noy...ing and vexing, All o...ver the world, the

C mat...ter perplexing, An...noy...ing and vexing, All o...ver the world, the

legg.

T world I will ex...plore, Ill tra...vel and tra...vel this

D world shell ex...plore, Shell tra...vel and tra...vel this

C world shell ex...plore, Shell tra...vel and tra...vel this

T knot to unra...vel, and learn where I've met him, I've met him before,

D knot to unra...vel, and learn where she's met me, she's met me before,

C knot to unra...vel, and learn where she's met him, she's met him before,

f

T Where we have met, where we have met be... fore

D Where we have met, where we have met be... fore

C Where they have met, where we have met be... fore

T So take my hand it is a-greed A

D Three weeks a-go the knot was tied, That

C This con... duct comes with in the range Of

T Brig... and you will be, in, deed, It is a life you will a-dore, A

D con... stituted her my bride, But now she is not sure but thinks she's

C that which is con... sider'd strange, She likes, she likes him well, and thinks she's

T life you will a.dore..... So take my hand it is a...greed A
 D seen my face be..fore..... I'll take her hand it is a...greed A
 C seen his face be..fore..... This con-duct comes with in the range Of

T Brig...and you will be in..deed, It is a life you will adore, It
 D Brig...and I shall be in..deed, It is a life I shall adore, It
 C that which is con...si...der'd stange, She likes him well and what is more, She

T is a life you will a..dore, It is a life, a life you will a..
 D is a life I shall a..dore, It is a life, a life I shall a..
 C thinks she's seen his face be..fore, She likes him well and thinks shes seen his

rit. ff

T
.....dore, It is - a life. You will a...dore.... a...

D
.....dore, It is a life, I shall.... a...

C
face, Shes seen his face, his face.... be...

T
...dore!

D
...dore!

C
...fore!

DUET.

125

MY OWN, OWN LOVE.

Nº 15.

PRINCESS TOTO & PRINCE DORO.

VOICE. *Andantino non troppo.* TOTO.
My


PIANO.

T
own, own love, my husband dear, In all I say I am sin.

T
.....cere..... While in my bo.....som beats a heart, We

T
twain will ne...ver, ne...ver part.... My own love, my husband

T dear... my own love, my husband dear... While in my bosom beats a



T *f* heart, *p* We twain will ne...ver, we twain will ne...ver part! *rit.*

D My own, own

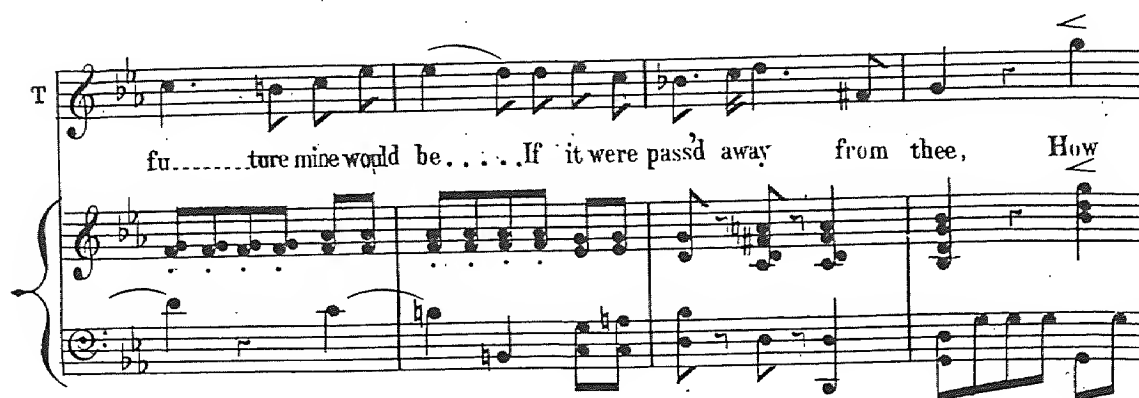
f *colla voce.* *a tempo.*



T love... my gentle wife.... Devoted partner of my life, How sad a



T fu.....ture mine would be.... If it were pass'd away from thee, How



T sad, how sad a fu.....ture mine would be, How

T sad how sad if pass'd a way from thee, Oh!

T Oh! husband dear, I am sincere

D gentle wife my love, my life Oh.

string:-

T *f* *Con calore.* Oh! lo.....ving loving heart, We'll ne...ver part, we'll

D maid, divine di...vine! Oh life of mine, We'll ne...ver part, we'll

own love, my husband dear... While in my bosom beats a heart, While

own love, my gentle dear... While in my bosom beats a heart, While

in my bosom beats a heart, We twain, we twain will never, never part, We

in my bosom beats a heart, We twain, we twain will never, never part, We

molto rit.

twain will ne...ver, ne...ver part...

twain will ne...ver, ne...ver part...

rit.

calando.

TRIO AND DANCE OF RED INDIANS.

WITH SKIP AND HOP.

Nº 16.

KING PORTICO, ZAPETER & JAMILEK.

Allegro non troppo.

PIANO

Piu mosso.

J
Z
K

With skip and hop, With jer...key jump, We

With skip and hop, With jer...key jump, We

With skip and hop, With jer...key jump, We

The musical score is written for piano and three vocal parts labeled J, Z, and K. The piano part begins with a tempo marking of 'Allegro non troppo' and a dynamic of 'p' (piano). It features a series of chords and a melodic line. The tempo then changes to 'Piu mosso' (faster). The vocal parts enter with the lyrics 'With skip and hop, With jer...key jump, We'. The piano part continues to provide accompaniment for the vocalists.

J come down plop, And come down plump, We are in stall'd in

Z come down plop, And come down plump, We are in stall'd in

K come down plop, And come down plump, We are in stall'd in



J In...dian rig, Our tribe is call'd Hop...pe....de....gig,

Z In...dian rig, Our tribe is call'd Hop...pe....de....gig,

K In...dian rig, Our tribe is call'd Hop...pe....de....gig,



J Hoppedegig, Hoppedegig, Hoppedegig are we,

Z Hoppedegig, Hoppedegig, An

K Hoppedegig, Hoppedegig, An



J

Z

isle beyond the sea,

K

Hoppedegig, Hoppedegig You think our colours paint

J

Z

Ah!

K

Hoppedegig, Hoppedegig, I do not say it aint, Ah!

Ah!

J

Z

With feathers paint and patches and a

K

With feathers paint and patches and a

With feathers paint and patches and a

Maggiore.

J
tom, tom, tom, That with our colour matches With a tom, tom, tom, With a

Z
tom, tom, tom, That with our colour matches With a tom, tom, tom, With a

K
tom, tom, tom, That with our colour matches With a tom, tom, tom, With a

J
tom, tom, tom, With a tom, tom, tom, That with our colour matches With a

Z
tom, tom, tom, With a tom, tom, tom, That with our colour matches With a

K
tom, tom, tom, With a tom, tom, tom, That with our colour matches With a

J
tom, tom, tom, We'll sing unmeaning snatches With a tom, tom, tom, 'Till

Z
tom, tom, tom, We'll sing unmeaning snatches With a tom, tom, tom, 'Till

K
tom, tom, tom, We'll sing unmeaning snatches With a tom, tom, tom, 'Till

J we are under hatches in a tom,tom,tom,With a tom,tom,tom,With a

Z we are under hatches in a tom,tom,tom,With a tom,tom,tom,With a

K we are under hatches in a tom,tom,tom,With a tom,tom,tom,With a

J tom, tom, tom, Till we are under hatches in a tom, tom, tom, With.

Z tom, tom, tom, Till we are under hatches in a tom, tom tom, With.

K tom, tom, tom, Till we are under hatches in a tom, tom, tom, With

J skip and hop, with jer....ky jump We come down plop and

Z skip and hop, with jer....ky jump We come down plop and

K skip and hop, with jer....ky jump We come down plop and

J Come down plump, We are install'd in Indian rig. Our tribe is call'd Hop-

Z Come down plump, We are install'd in Indian rig. Our tribe is call'd Hop-

K Come down plump, We are install'd in Indian rig. Our tribe is call'd Hop-

J - pe...de...gig, Hoppedegig, Hoppedegig, Hoppedegig are we,

Z - pe...de...gig,

K - pe...de...gig,

J

Z Hoppedegig, Hoppedegig, An Isle beyond the sea,

K Hoppedegig, Hoppedegig you

K. think our colour's paint, Hoppedegig, Hoppedegig, I do not say it aint!

Unison.

J. Ah!..... With

Z. Ah!..... With

K. Ah!..... With

Maggiore.

J. feathers paint and patches and a tom, tom, tom, That with our colour matches and a

Z. feathers paint and patches and a tom, tom, tom, That with our colour matches and a

K. feathers paint and patches and a tom, tom, tom, That with our colour matches and a

J tom, tom, tom, We'll sing unmean_ing snatches with a
 Z tom, tom, tom, We'll sing unmean_ing snatches with a
 K tom, tom, tom, We'll sing unmean_ing snatches with a

J tom, tom, tom, 'Till we are un_der hatches in a
 Z tom, tom, tom, 'Till we are un_der hatches in a
 K tom, tom, tom, 'Till we are un_der hatches in a

J tom, tom, tom! Hoppe_degig, Hop-pe-de-gig,
 Z tom, tom, tom! Hoppe_degig, (Hop-pe-de-gig,
 K tom, tom, tom! Hoppe_degig, Hop-pe-de-gig,

J
Hoppe-degig, Hoppe-degig, Hoppe-degig, Hoppe-degig,
Z
Hoppe-degig, Hoppe-degig, Hoppe-degig, Hoppe-degig,
K
Hoppe-degig, Hoppe-degig, Hoppe-degig, Hoppe-degig,
cres. cen.

J
Hoppe-degig, Hop! are we!
Z
Hoppe-degig, Hop! are we!
K
Hoppe-degig, Hop! are we!
do. ff

J
Z
K

FINALE.
AWAY, AWAY.

139

No 17. TOTO, JELLY, CAMEL, JAMILEK, ZAPETER, KING & CHORUS.

Vivace.

PIANO.

The piano introduction for the first system is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right staff begins with a forte (f) dynamic and features a series of eighth and sixteenth notes. The left staff provides a harmonic accompaniment with chords and single notes.

The first system of the song includes a vocal melody on a single staff and piano accompaniment on two staves. The vocal line starts with a forte (f) dynamic. The lyrics "A...way, a...way to In...dian isles that" are written below the vocal staff. The piano accompaniment begins with a mezzo-forte (mf) dynamic.

The second system continues the vocal melody and piano accompaniment. The lyrics "dot Pa...ci...fic seas, Where na...ture wears e...ter...nal smiles and Palm trees woo the" are written below the vocal staff.

The third system concludes the vocal melody and piano accompaniment. The lyrics "breeze; A...way, a...way to In...dian isles that dot Pa...ci...fic" are written below the vocal staff.

seas, where na...ture wears eter...nal smiles and Palm trees woo the

breeze, A...way! a...way! a...way to the In...dian

isles,

With...in our wile in first rate style our To...to is en..

With...in our wile in first rate style our To...to is en..

With...in our wile in first rate style our To...to is en..

J *f* *p* ...trapp'd. We soft...ly smile al...tho' our guile may get our knuckles rap....ped, with

Z *f* *p* ...trapp'd. We soft...ly smile al...tho' our guile may get our knuckles rap....ped, with

K *f* *p* ...trapp'd. We soft...ly smile al...tho' our guile may get our knuckles rapp'd with

J in our wile in first rate style our To....to is en..trapp'd, We

Z in our wile in first rate style our To....to is en..trapp'd, We

K in our wile in first rate style our To....to is en..trapp'd, We

J soft.....ly smile al...tho' our guile may get our knuckles rapp'd. **TOTO:** A

Z soft.....ly smile al...tho' our guile may get our knuckles rapp'd.

K soft.....ly smile al...tho' our guile may get our knuckles rapp'd.

T
...way, a...way, a...way, to Indian isles, a...way, a...

T
...way, a...way to Indian isles! Ah.....

T
..... A...

T
way. a...way, a...way, ... a...way, a...way, to

P

P

T In...dian isles that dot Pa...ci...fic seas, Where na ture wears e...ter...nal smiles and

T Palm trees woo the breeze, — A...way, a...way, to In...dian isles that

J A...way, a...way, to In...dian isles that

Z A...way, a...way, to In...dian isles that

K A...way, a...way, to In...dian isles that

T dot Pa...ci...fic seas, A...way. a...

J dot Pa...ci...fic seas, A...way. a...

Z dot Pa...ci...fic seas,

K dot Pa...ci...fic seas,

f

T
way to Indian isles, a . . . way to . . .

J
way to Indian isles, a . . . way to . . .

ff


T
In dian isles

J
In dian isles

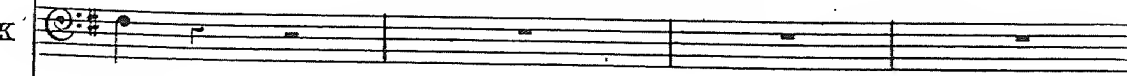
f

C
(Enter Caramel & Brigands.) CAR: Who goes

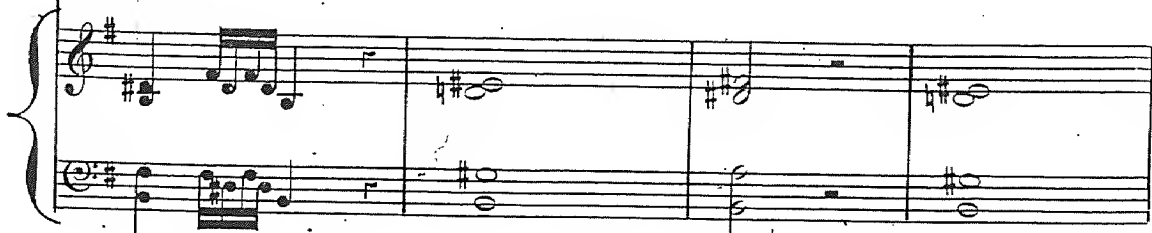
there? I charge you stop! KING. The Brigands! hold me or I

C 


What are you do...ing, To..to? what, oh

K 


drop!





TOTO.

C 

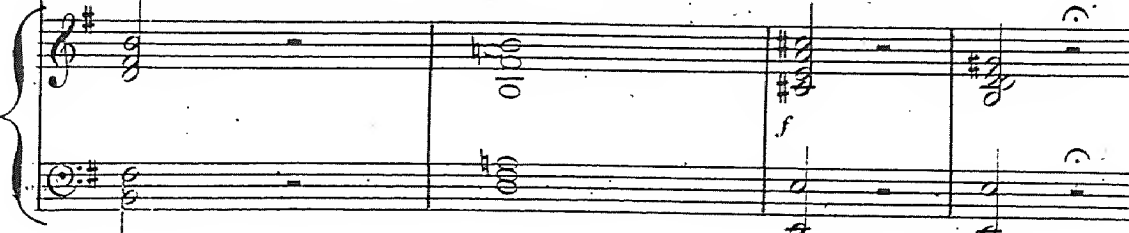
what? With these red Indians I have cast my lot, I leave you Brigands, so pur.

K 



T 

...sue me not, With these Red Indians I have cast... I have cast my



T lot! With

J *Piu Mosso.* With

Z Ah. *f* With

K Ah. *f* With

Ab. With

T *f* feath...ers paint and pat...ches and a tom, tom, tom. We

J *f* feath...ers paint and pat...ches and a tom, tom, tom. We

Z *f* feath...ers paint and pat...ches and a tom, tom, tom. We

K *f* feath...ers paint and pat...ches and a tom, tom, tom. We

f feath...ers paint and pat...ches and a tom, tom, tom. We

T
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a

J
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a

Z
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a

K
sing un.mean.ing snatches in a tom, tom, tom, with a tom, tom, tom, with a



T
tom, tom, tom, Till we are un.der hatches in a tom, tom, tom,

J
tom, tom, tom, Till we are un.der hatches in a tom, tom, tom,

Z
tom, tom, tom, Till we are un.der hatches in a tom, tom, tom,

K
tom, tom, tom, Till we are un.der hatches in a tom, tom, tom,



(Aside.) CAR:

A_mong these Brigands is there one. Who knows the

Recit.

(To Brigands.) *All? molto.*

way to load a gun; A_mong you Brigands is there

one, who knows the way to load a gun? *Il*

free. ly promise half a crown to a. ny one wholl bring them

down. (*Hurriedly.*)

SCF
ALTO

Among us Brigands is there one, Whoknowsthe way to load a

TEN.

Among us Brigands is there one, Whoknowsthe way to load a

BASS

Among us Brigands is there one, Whoknowsthe way to load a

gun. He'll free.....ly promise half a crown to a.....ny

gun. He'll free.....ly promise half a crown to a.....ny

gun. He'll free.....ly promise half a crown to a.....ny

gun. He'll free.....ly promise half a crown to a.....ny

one who'll bring them down

one who'll bring them down CAR: (in despair.)

one who'll bring them down Not one, not one can

one who'll bring them down

load a gun Not one, not one can load a

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in treble and bass clef. The lyrics are: 'one who'll bring them down', 'one who'll bring them down CAR: (in despair.)', 'one who'll bring them down Not one, not one can', and 'one who'll bring them down'. The piano part includes a section with the lyrics 'load a gun Not one, not one can load a'.

TOTO & JAM:

KING. Not one, not one can load a gun, Not

gun. Not one, not one can load a gun, Not

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef. The middle staff is a vocal line in bass clef. The bottom staff is piano accompaniment in treble and bass clef. The lyrics are: 'KING. Not one, not one can load a gun, Not', 'gun. Not one, not one can load a gun, Not', and 'gun. Not one, not one can load a gun, Not'.

sf one, not one, can load a gun. (They laugh.)

one, not one, can load a gun. *All? molto.*

sf *p* *sf* *p* *sf* *sf*

JELLY.

You take a ball and

p *p*

powder which you ram to make it louder, If your en...e my you'd

crip...ple, place a cap upon the nip...ple, Take aim and pull the

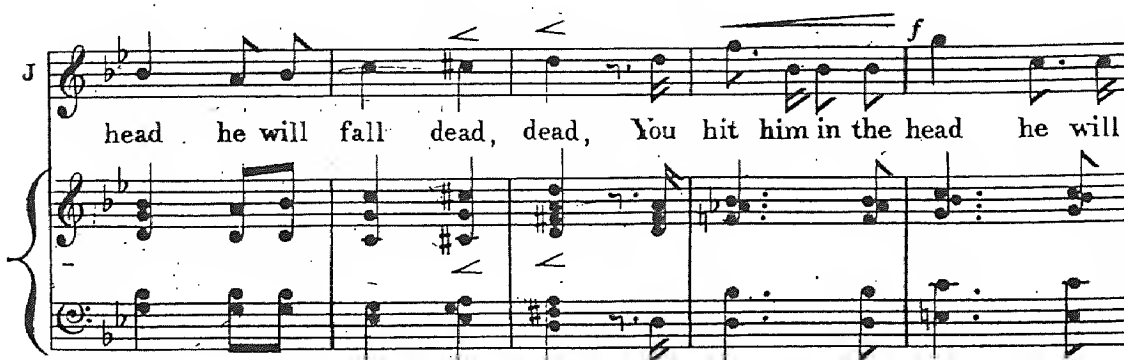
f *p* *f* *p*

J trigger, and he'll cut a pretty figure, if you hit him in the



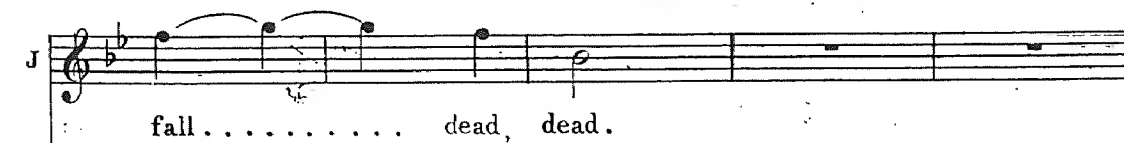
The first system of music consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a 'J' time signature and contains the lyrics 'trigger, and he'll cut a pretty figure, if you hit him in the'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

J head he will fall dead, dead, You hit him in the head he will



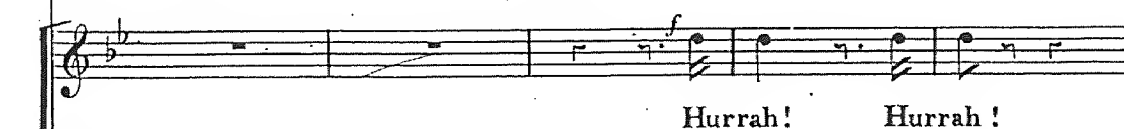
The second system continues the vocal and piano parts. The vocal line has the lyrics 'head he will fall dead, dead, You hit him in the head he will'. A dynamic marking 'f' (forte) is placed above the vocal line towards the end of the system. The piano accompaniment continues with similar harmonic support.

J fall..... dead, dead.



The third system shows the vocal line with the lyrics 'fall..... dead, dead.' and a long horizontal line indicating a sustained note or a pause. The piano accompaniment continues with chords and moving lines.

Hurrah! Hurrah!



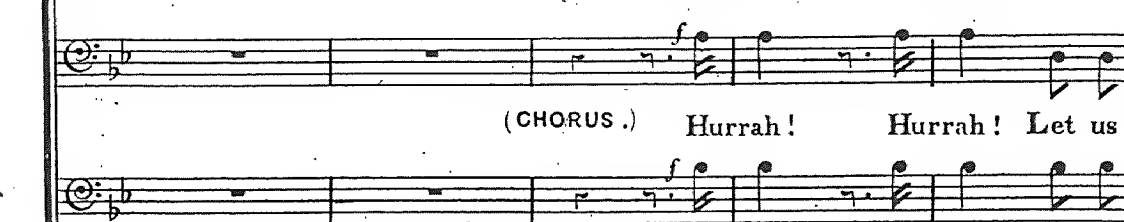
The fourth system features the vocal line with the lyrics 'Hurrah! Hurrah!'. The piano accompaniment continues with chords and moving lines.

Hurrah! Hurrah!



The fifth system features the vocal line with the lyrics 'Hurrah! Hurrah!'. The piano accompaniment continues with chords and moving lines.

(CHORUS.) Hurrah! Hurrah! Let us



The sixth system features the vocal line with the lyrics '(CHORUS.) Hurrah! Hurrah! Let us'. The piano accompaniment continues with chords and moving lines.

Hurrah! Hurrah! Let us



The seventh system features the vocal line with the lyrics 'Hurrah! Hurrah! Let us'. The piano accompaniment continues with chords and moving lines. A dynamic marking 'f' (forte) is placed above the piano part towards the end of the system.

[illegible]

fol_low, fol_low, fol_low, fol_low, fol_low!

fol_low, fol_low, fol_low, fol_low, fol_low!

fol_low, fol_low, fol_low, fol_low, fol_low! If you

fol_low, fol_low, fol_low, fol_low, fol_low! If you

JAM: f

KING: f

J
stir a step upon my word . . . up - on my word

K
stir a step upon my word . . . up - on my word

J
you will rue it.

K
you will rue it.

Let us follow, let us fol - low, fol - low,

CHORUS
Let us follow, let us fol - low, fol - low,

Let us fol - low, fol - low,

Let us fol - low, fol - low,

fol_low, fol_low, fol_low.

fol_low, fol_low, fol_low.

fol_low, fol_low, fol_low. CAR:

fol_low, fol_low, fol_low. It's all ve_ry well to cry

"follow" But why the Dickens, why the Dickens don't you do it.

SOP: *f* With joy with rap_ture and with glee, We are as

ALTO: *f* With joy with rap_ture and with glee, We are as

TENOR: *f* With joy with rap_ture and with glee, We are as

BASS: *f* With joy with rap_ture and with glee, We are as

J

Oh rage, oh fu.....ry, oh des-

glad, as glad can be, All this will end, And we shall

glad, as glad can be, All this will end, And we shall

glad, as glad can be, All this will end, And we shall

glad, as glad can be, All this will end, And we shall

J

pair..... I stamp my feet, I tear my hair.

spend... our future lives re-spec-ta-bly our fu-ture

spend our future lives re-spec-ta-bly our fu-ture

spend our future lives re-spec-ta-bly our fu-ture

spend our future lives re-spec-ta-bly our fu-ture

TOTO.

Ah!

lives re-- spec-- ta-- bly!

lives re-- spec-- ta-- bly!

lives re-- spec-- ta-- bly!

lives re-- spec-- ta-- bly!

..... A-- way, a-- way, a-- way... a-

Ando Tempo.

_way away to Indian Isles that dot Pa-ci-fic seas, Where nature wears e-

-ternal smiles and palm trees woo the breeze, a way, away to Indian Isles that

dot Pa-ci-fic seas, When nature wears e-ter-nal smiles and palm trees woo the

breeze, A way, a way, a way... to the Indian

They're off, they're off, they're off... to the Indian

They're off, they're off, they're off... to the Indian

They're off, they're off, they're off... to the Indian

They're off, they're off, they're off... to the Indian

They're off, to the Indian

T
Isles, A-way, a-way to Indian Isles that dot Pa-ci-fic

S
Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

f
Isles, They're off, they're off to Indian Isles that dot Pa-ci-fic

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

seas, Where nature wears e-ter-nal smiles and palm trees woo the

f
seas, Where nature wears e-ter-nal smiles and palm trees woo the

T
J

breeze, A-way a-way to Indian Isles that dot Pa-ci-fic seas, A-
breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas, They're
breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas, They're
breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas,
breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas, They're
breeze, They're off they're off to Indian Isles that dot Pa-ci-fic seas,
-way . . . a-way . . . to Indian Isles, A-
off . . . they're off . . . to Indian Isles, They're
off . . . they're off . . . to Indian Isles, They're
They're
off . . . they're off . . . to Indian Isles, They're
They're

The image displays a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for voice and piano. The vocal part consists of six staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staves. The piano accompaniment is shown at the bottom of the page, with a grand staff (treble and bass clefs) and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' (ritardando) and 'ff' (fortissimo). The lyrics are: 'way - a way. a - way. off they're off. they're off! off they're off. they're off! off they're off. they're off! off they're off. they're off! off they're off. they're off!'. The piano accompaniment features a mix of chords and melodic lines, with some sections marked 'ff'.